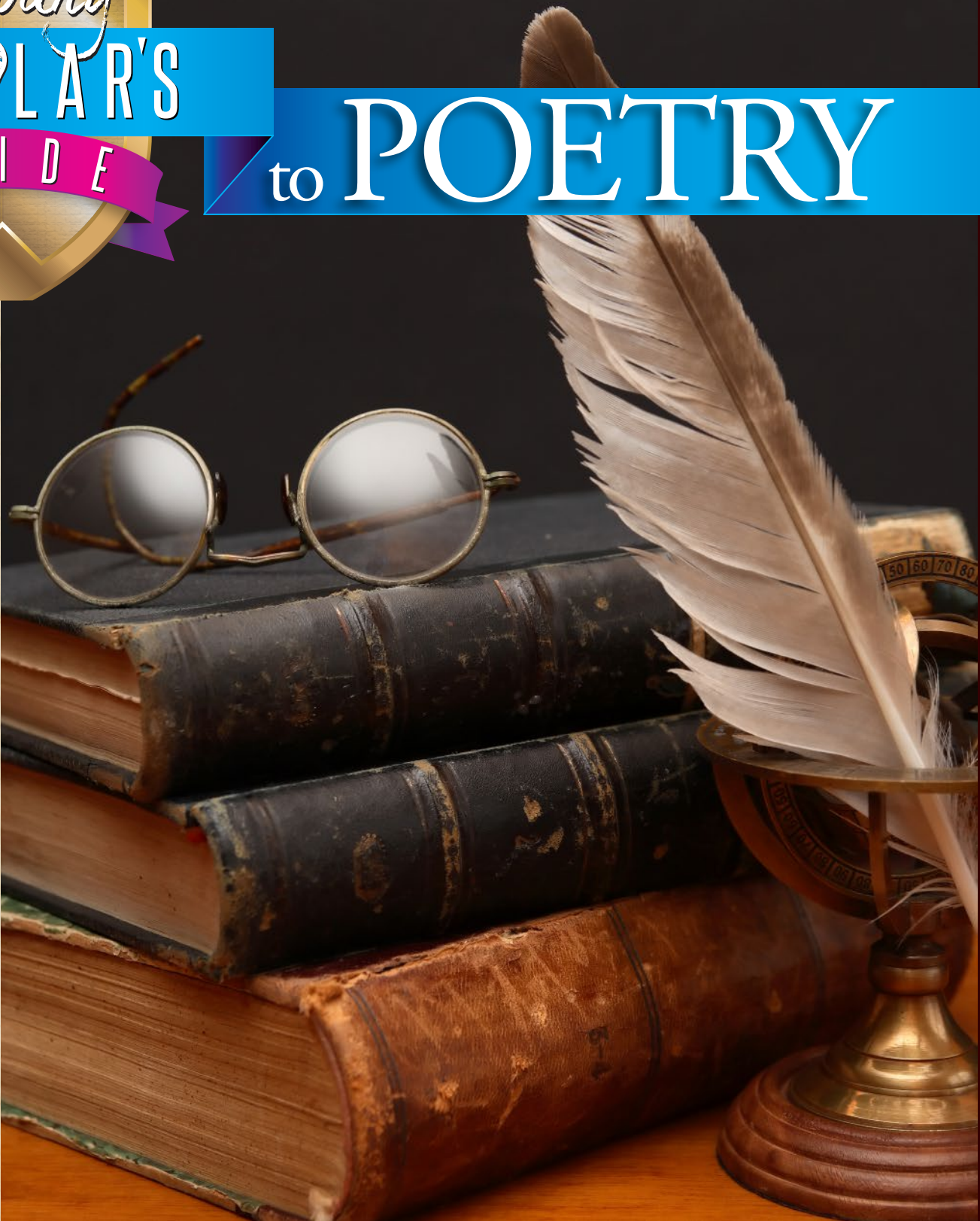


A Young
SCHOLAR'S

GUIDE

to POETRY



Maggie S. Hogan & Melissa E. Craig
with Dr. Hannah Eagleson

A Young Scholar's Guide to

Poetry

A full year's curriculum in 32 weekly lessons

Melissa E. Craig and Maggie S. Hogan
With Dr. Hannah Eagleson



A Young Scholar's Guide to Poetry
by Melissa E. Craig and Maggie S. Hogan
with Dr. Hannah Eagleson

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“I’m nobody! Who are you?” and “Because I could not stop for death” by Emily Dickinson
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Dedication

To our Lord Jesus Christ

Soli Deo Gloria

“To God Alone the Glory”

- J. S. Bach

Acknowledgments

Maggie and Melissa would like to dedicate this project to homeschool parents everywhere who might be intimidated by teaching poetry. And to Winnie-the-Pooh, who ignited a love of poetry in children the world over.

Special thanks to Hannah Eagleson, whose love of language spilled onto these pages; to Tyler Hogan, who kept this work moving forward; to Mary Jo Tate, who edited tirelessly with skill and enthusiasm; and to Nicole Warner, who created beautiful images for the poems.

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Contents

Introduction.....	xiii
Unit 1 — Structure.....	1
Lesson 1 Piecing Together the Puzzle.....	3
Lesson 2A William Wordsworth.....	9
Lesson 2B Rhyme Scheme	13
Lesson 3A Carl Sandburg.....	17
Lesson 3B Couplet, Triplet, Quatrain, Quintain, Cinquain ...	21
Lesson 4A George Herbert	25
Lesson 4B Concrete Shape, Diamante, Acrostic	29
Lesson 5A E. E. Cummings	33
Lesson 5B Free Verse	37
Lesson 6A Matsuo Bashō	41
Lesson 6B Haiku.....	43
Lesson 7A William Shakespeare	45
Lesson 7B Sonnets.....	49
Lesson 8A Dylan Thomas	53
Lesson 8B Villanelle.....	55
Lesson 9 Structure Wrap-Up.....	59
Lesson 10 Poet Craft.....	63
Unit 2 — Genre	71
Lesson 11A Geoffrey Chaucer.....	73
Lesson 11B Early Poetry.....	77
Lesson 12A Dante Alighieri.....	81
Lesson 12B Biblical and Religious Poetry.....	83
Lesson 13A Robert Browning.....	87
Lesson 13B Ballads.....	89
Lesson 14A Christopher Marlowe	93
Lesson 14B Ode and Pastoral	95
Lesson 15A Dr. Maltbie Davenport Babcock.....	99
Lesson 15B Devotional Poetry	101
Lesson 16A Henry Wadsworth Longfellow.....	105
Lesson 16B Narrative Verse	109
Lesson 17A Lewis Carroll	113
Lesson 17B Nonsense Verse.....	115
Lesson 18A Edward Lear.....	119
Lesson 18B Humorous Poetry.....	121
Lesson 19 Genre Wrap-Up.....	125
Lesson 20 Poet Craft.....	129

Unit 3 — Language.....	131
Lesson 21A Robert Frost.....	133
Lesson 21B Repetition, Anaphora, Refrain	137
Lesson 22A Emily Dickinson	143
Lesson 22B Internal Rhyme, Near Rhyme.....	147
Lesson 23A Alfred, Lord Tennyson	151
Lesson 23B Consonance, Alliteration	155
Lesson 24A Mary Ann Hoberman.....	157
Lesson 24B Rhythm	159
Lesson 25A Edgar Allan Poe	163
Lesson 25B Onomatopoeia	167
Lesson 26A Christina Rossetti	173
Lesson 26B Symbolism, Imagery	175
Lesson 27A William Blake	179
Lesson 27B Personification, Apostrophe	181
Lesson 28A Robert Louis Stevenson	185
Lesson 28B Metaphor	189
Lesson 29A Samuel Taylor Coleridge.....	191
Lesson 29B Simile	193
Lesson 30 Reciting Poetry and Poetry Slams	199
Lesson 31 Language Wrap-Up.....	205
Lesson 32 Poet Craft	207
Glossary	211
Suggested Resources for Teachers and Students	219
References.....	225
Image Credits.....	231
Appendix A: Rhythm and Meter.....	235
Appendix B: Poems.....	240
<i>Companion Guide</i> Sample	256

Introduction

Are you part of the in crowd? Did you always suspect there was a club of select people who knew the secret passwords that allowed them to crack a poem? Well, the truth is, most of us have felt that way at one time or another. So we decide we don't need to worry about poetry . . . until the day arrives when we realize we should teach this secret language to our kids! Arrrgh! What's a parent to do?

Let's start at the beginning. You can do this. Really you can! The poetry we'll be looking at wasn't written in Greek or Klingon or by men and women who were born with a special poetry gene. It was written by people just like us—with struggles and emotions—who wanted to express themselves in a creative way. This book that will guide you was written by two moms and a homeschool graduate with a love of the English language, a love of words, a love of kids, and a special love for homeschooling families who are willing to go above and beyond what is required to give their kids a taste of the richness of poetry. This is how to study poetry in plain English. Read on.

“But what if they ask questions I can't answer?” some of you may be muttering. Listen carefully—it's not only acceptable not to know the answers; it is often preferable. This allows the students and teacher to explore the work on a somewhat equal footing and prevents the teacher from making the fatal mistake of killing the poem by saying, “This author meant such and such by this line and such and such by that line and the theme is and the moral is . . . blah blah blah.” Poetry isn't punishment! And it doesn't have a particular meaning that readers need to determine. It's a two-way conversation that enlightens, entertains, enthralls, and engraves images in our hearts and minds. Let's approach poetry with clear minds and an eagerness to see what a particular poem might have to say to *us*.

Why Teach Poetry?

Why is it important to be familiar with poetry? Poetry provides many benefits:

- helps us master the English language
- opens doors to cultural literacy
- offers a language for expressing thoughts and feelings
- forges a shared bond with family
- gives deeper meaning to the Psalms as we better understand the poetic language the Psalmists used
- provides powerful language for worshiping God
- connects us with music through rhythm and lyrics
- joins us with our past in the aha moment when we recognize a truth that someone from many years ago has put to words
- ignites our imaginations and transports us to other places and times

With so many enriching reasons to engage with poetry, let's put aside our inhibitions and engage!

A Kind and Simple Approach to This Curriculum

Learning and understanding poetry is all about . . . poetry! You can't understand poetry unless you spend time reading it. Use this course as an opportunity to expose your students to all types of poetry, not just works by the poets we're studying. The tools they are learning will apply to verses across the ages. Whenever you have a chance, read some poems! Get a feel for the language, the structure, and the word pictures. You don't have to worry about analyzing or figuring out the structure of every poem you come across. Simply take the time to enjoy poetry. We've included a generous resource list. Many of these poets' poems can be found online. You can also check out poetry books from the children's section of your library. Drink in the variety of words and images that you come across!

Poet Biographies and Poetic Devices

We have divided this book into three units, based on the type of poetic device or technique that we're studying. In unit 1, we'll look at the overall structure of the poem—the way the entire poem is framed. This involves specific rhyme schemes or visual presentation. We'll talk about many different types. In unit 2, we'll look at poetic genres. Just as movies, books, and music can be sorted into certain genres, so can poetry. Some genres we'll learn about include ballads, nonsense verse, and odes. In unit 3, we'll discuss language—the way poets use words to create images in the reader's mind. Some of the terms we'll see in this unit are *simile*, *metaphor*, and *symbolism*. We'll complete our study with some optional projects that give students the freedom to synthesize what they've learned and be creative with all different aspects of poetry.

For each device, we have chosen a poet whose work exemplifies that technique. It's important to keep in mind that these poets are not the only poets who use these devices and that many poets use other devices equally well. We have simply made some choices to aid your learning. As you study the devices, watch for them in other poems by other poets that you read. Each lesson begins with a biography of the poet and then moves into the study of a certain device and its use within that poet's work. Learning about the poet's life gives depth and understanding to the poems, providing readers insight into the lives that forged the poems.

Although the study of poetry may be full of terms or vocabulary that are unfamiliar to you, these words are usually defined for you within the lesson, allowing you to quickly explain new words to the student before moving on. There is also a handy glossary in the back of this book.

Genre Wrap-Ups

A Genre Wrap-Up at the end of each unit reviews all the devices learned in the unit. This section helps students look back and review what they've learned so they can build on it as they encounter more poetry.

Poet Craft Lessons

Following each Genre Wrap-Up is a Poet Craft lesson that lets students write their own poetry. Poetry is fun to read and fun to learn about, but it's even more fun to write! Each Poet Craft lesson guides students in using some of the devices they have learned about. Teachers, this is a time to exercise caution. Writing

poetry can be intimidating for some students, so offer plenty of encouragement. Any correction should be focused on helping students better understand a device that they may not completely understand.

Schedule

In general, this is a guideline for following the curriculum. You will want to adapt it on Genre Wrap-Up and Poet Craft weeks. Keep in mind that this is just an overview. You will find specific instructions for each type of activity later in this introduction.

Day 1

- Read the whole lesson—both the poet’s biography and the poetic device section. This should take about fifteen minutes.
- Read some poetry by that author. Be sure to read it out loud so you can *hear the words* as you become familiar with the poems.
- Answer the questions in the Student Review at the end of the lesson.

Day 2

- Read poetry by the poet again. Be sure to read it out loud so you can really *listen to the language* the poet has chosen.
- Fill in the Poet Info Card
- Color in the timeline.
- Match the poet to his or her place of birth, using the maps in the *Companion Guide*.

Day 3

- Read more poetry by the poet again.
- Work on Poem Puzzle Cards or poetry journal for poems that were read that week.

Companion Guide

For your convenience, we have provided a digital *Companion Guide*. You can download it free at www.BrightIdeasPress.com/YSGP-Companion-Guide/. If asked for a password, use this: XHCZ70941P.

In this *Companion Guide*, you’ll find answers to the exercises in the lessons, as well as answers to the Student Reviews. All of the reproducible items are included so that you can easily print them out, including the Student Reviews, coloring pages, and game templates. You’ll also find additional resources, such as a list of suggested resources and a handy glossary of definitions that you come across within the *Student Reader*.

In addition, the *Companion Guide* includes a reproducible Lesson Text Work Space where students can answer the questions embedded in the lesson text instead of writing in the textbook, as well as a Lesson Text Answer Key for those questions.

Poem Puzzle Cards OR Poetry Journal

As students grow in their love, appreciation, and knowledge of poetry, they should begin keeping an interactive record of the poems they encounter. What do we mean by that? We encourage two methods: Poem Puzzle Cards or a Poetry Journal. Students should *choose one*; it is *not* necessary to do both. An overview is provided below, and detailed instructions are in lesson 1.

Poem Puzzle Cards

Thinking of each poem as a puzzle helps students to visually organize the structure and content of a given poem. Students may enjoy that method and can be encouraged to complete a Poem Puzzle Card for each poem they read. (A reproducible version of the Poem Puzzle Card is provided in the *Companion Guide*.) They should keep their growing collection in a large file box and can sort it by poem title, poet, or another creative method that works for them.

Poetry Journal

Students who are more creative or who enjoy a little less structure may prefer to keep a Poetry Journal—a notebook of poems they have read and enjoyed. Students should copy a poem into their notebook or make a copy of a poem on a separate piece of paper and paste it into their notebook. Students can then write on the poem, making notes in the margin or between the lines, drawing circles around words or devices, or drawing arrows to connect thoughts or ideas. There is no right or wrong when you're interacting with poetry!

Student Review Questions

Student review questions for each lesson are included in the *Companion Guide*. Each set includes 10 questions, with a combination of biography and poetic device questions. The poet questions are easily answered by referring to the biography students have just read. In the questions about poetic devices, sometimes the student is asked to interact with a poem. The poem will be printed out, and a student will make notes or circle words on the printed poem. All answers are in the Student Review Answer Key section of the *Companion Guide*.

Poet Info Cards

The Poet Info Cards provide students an opportunity to do the following:

- analyze data
- reinforce the main points
- remember the points using visual reminders
- review the information presented

Directions

Teachers: Copy Poet Info Cards onto sturdy paper or card stock. (If you use paper, then cut it out and paste the front and back onto a 5x7 index card. If you use card stock, you can make the copies on front and back.) Print poem illustrations from the *Companion Guide* onto regular paper.

Students: Cut out the illustration of the poem associated with the poet and place it on the front side of the card. You may choose to color in the picture. Fill in the name and birth and death dates on the front as well. Write your opinion of the poet in the space provided. It is OK to dislike a poet, but try to explain *why* you feel that way. For instance, you might write:

- Poe – dislike – too depressing
- Rossetti – Love! – simple and beautiful

The back of the card is fairly straightforward. Answer the questions and color the country on the map where the poet was from.

Timeline

The *Companion Guide* includes a timeline template. Make 16 copies so that you will have one page for every 50-year period, beginning with Dante, the earliest poet in our study who has been given his own lesson. Students should fill in the blocks at both ends of each timeline page with dates at 50-year intervals, beginning with 1250. The spaces between the tallest vertical lines represent 10-year increments. Students should assign one of the horizontal lines to each poet, in chronological order. Because there are more poets than lines on a page, the poets listed will change as the timeline progresses. Students should use a colored marker or highlighter to draw over the line for each poet, beginning at the birth date and ending at the death date. This simple method enables students to see at a glance which poets composed poetry in which time periods and who preceded whom.

We also want students to recognize the relationships among the poets. In this study students will learn that some poets influenced other poets and some poets were friends. Students should mark influence with purple and friendship with gold. If one poet influenced another, draw a purple vertical line from the influencer to the one who was influenced. Put an arrow at the end of the line so that the direction of the influence is clear. Include influencers mentioned in the lessons even if they do not have their own lesson. If two poets were friends, draw a vertical gold line from one friend to the other. Some relationships may be difficult to draw because the related poets may not have lifelines on the same page. In this case, students can write the missing poet's name on the page and draw the vertical line to it.

A Significant Events line is provided at the bottom of the timeline. Students should fill in some important historical events on each page as they complete the timeline. This is a quick visual tool to show where each poet fit into world events. These timeline pages illustrate that these poets did not live in isolation but were influenced by the people and events around them.

Following the blank timeline page is a Timeline Reference Key. It includes the birth and death dates of each poet and also shows influences (in purple) and friendships (in gold). The purple and gold lines are intended to show connections but are not chronologically precise. This serves as an answer key for the timeline activities and shows both explicit and implied relationships from the lessons. Do not expect your student to find all of the relationships on these charts. However, the relationships your students find should be on them. You can check the Timeline Reference Key to make sure the relationships your students found are correct.

Coloring Pages

The *Companion Guide* includes a coloring page for each poet. These pages offer students a visual representation of one poem discussed in each lesson. These can be used by students who would like an additional way to engage in the lesson and by those who enjoy more tactile ways of learning. Students should fill these in with crayons, colored pencils, markers, or whatever creative medium suits their artistic desires.

Games

The following games will help students grow in familiarity with poets and poetry. You can make the games yourself, but we recommend that you include your students because the process will be a good review.

Several of the games require a deck of cards that you can make easily by copying the Poetic Device Cards in the *Companion Guide*. Place one of the Poetic Device Symbols on the front of the card and copy the definition from the glossary on the back of the card.

Poetic Device Memory

What You Need to Play

- Players – This game can be played alone or with 2–4 players.
- Playing Cards – Make two copies of each Poetic Device symbol from the *Companion Guide*. Paste the symbol on index cards or card stock. Write the name of the device under the picture.

Playing the Game

- Arrange the cards face down on a flat surface in rows in a rectangular pattern.
- The group chooses a player to start the play. The turns proceed in a clockwise order.
- The first player selects a card and turns it face up so that all players can see, and then chooses a second card and turns it face up.
- If the cards do not match, the player turns them back over and that player's turn is over.
- If the cards do match, the player removes them and keeps that pair of cards.
- The player continues to turn over pairs of cards until he turns over two cards that do not match.
- The game is over when all of the pairs of cards are matched.
- The winner is the player with the most cards.

Advanced Version

- Make this game more challenging for older students by creating a deck of cards where students will match the picture of the poetic device to the device itself.

Go Fish for Poetic Devices

What You Need to Play

- Players – This game can be played by 2–6 players.
- Playing Cards – Make three copies of the Poetic Device Cards, front only!

Playing the Game

- Deal five cards to each player. Place the remaining cards face down in the middle to form a fishing pool.
- The player to the left of the dealer begins play.
- A turn consists of asking a specific player for a specific Poetic Device Card. (“Ben, do you have Personification?”) The player who asks must have at least one of those cards in her hand in order to request it. If the person asked has any cards with that poetic device in his hand, he must give them all to the person asking. She may continue asking specific players for specific cards as long as she continues to be successful.
- If the person asked does not have any cards of the poetic device named, he says, “Go Fish.” The asker then chooses a card from the fishing pool. If the card picked is the one requested, she gets another turn. If not, she keeps the card and it is the next player’s turn.
- As soon as a player collects a book of three of the same poetic device, she lays them down in front of her.
- The game proceeds until either someone has no cards left or the fishing pool is empty.
- The winner is the player with the most books.

Advanced Version

- The player requesting cards must define the poetic device before he can receive the card. (Keep the glossary nearby.)

Poet Bingo (with poetic devices OR poets)

What You Need to Play

- Players – This game can be played by two or more players.
- Bingo Cards – Use the template in the *Companion Guide* to create a bingo card for each player. Write a different poet’s name in each space on the card, and arrange the poets in a different pattern on each card. Note: There are more poets than spaces on the card.
- Markers – Pennies, beans, cereal, mini-marshmallows or some other type of marker for the card
- One set of Poetic Device Cards OR
- One set of Poet Info Cards – Make one copy of each poet’s picture. Paste the pictures on index cards or card stock, and write the name of the poet on the card.

Playing the Game

- Put the Poetic Device Cards or Poet Info Cards in a basket or bag and mix them up.
- Draw one card and read the example on the front.
- If the players have that device or poet on their board, they cover that space with a marker.
- Set aside the cards that have been read until the next game.
- The first player to get five in a row in any direction wins.

Advanced Version

- Put the Poetic Device Cards in a basket or bag and mix them up.
- Draw one out and read the example on the front of the card.
- If the players can identify the name of the poetic device and they have that poetic device on their card, they cover that space with a marker.
- Set aside the cards that have been read until the next game.
- The first player to get five in a row in any direction wins.

Poetry Peril

What You Need to Play

- Players – This game can be played with 2 or more players but probably works best with 2–4. It can also be played with 2 or 3 teams.
- Question-and-Answer Cards – Use the information from the lessons or the poem card that you filled out. Create five questions for the poems or poets for each category that could be the answer to “Who is _____?” on the other side of the card, such as “This poet lived in Japan” or “This poet is famous for his sonnets.”
- A game board – You can use the board in the *Companion Guide* or create your own. The board should have six rows and five columns. Fill in the categories as you prefer. Be as straightforward or creative as you wish. You could use “Twentieth-Century Poets,” “Poem Structure,” or even “Poems Starting with S.” Come up with questions with varying degrees of difficulty in each category. Place your Q&A cards (answer side up) in the appropriate columns. Then cover each card with a card that has a dollar amount on it so that the answers remain hidden until they are chosen.
- Buzzers – Provide buzzers or some other device so that players can “buzz in” if they think they know the answer. A wooden spoon on a pot will work nicely.

Playing the Game

- Decide who will start the game.
- That player chooses a category and dollar amount.
- The host of the game picks up the question in that box and reads it.
- Any of the players may buzz in if they know the answer.
- If the first player to buzz in answers correctly, they receive the money card that covered the question and may choose the next category and dollar amount.
- If they answer incorrectly, any other player may buzz in. The other players are not required to buzz in and guess.
- If none of the players answers correctly, whichever player originally chose the question may choose again.
- Play continues until all of the questions have been answered.
- The player with the most money wins.

Unit 1 — Structure

Let's imagine we're touring the country of poetry. As your guides, we'll try to explain the sights to you. When you're visiting another country, your guide will often point out things that can be seen all over the country, like a particular style of castle or a kind of shop that carries things you need. In this unit, we'll see some structures you'll come across again as you study poetry. Some of these will be structures that you can see in many different kinds of poetry, and others will be structures that usually define one particular kind of poetry.

A church, a house, and a barn all have doors, but the doors might look a bit different in each place depending on their function. In a similar way, some poetic elements are used by many different kinds of poems, but they are used differently depending on the kind of poem. For instance, rhyme schemes appear in a wide variety of poems. However, they are often used differently depending on the type of poem.

Some of the other structures we're about to see are poetic elements (or sometimes combinations of poetic elements) that define a certain kind of poem. When you see a building with a stone tower, a big wall, and a moat, you know it's probably a castle. You know this because those elements are shared by most castles, and they are not shared by many other types of building. In a similar way, the haiku is a form of poem that always has the same number of lines with the same number of syllables per line—so when you see a poem with those elements, you can be pretty sure it is a haiku.

Let's start our tour!



Carl Sandburg

1878–1967

One of the most important poets in 20th-century America, Carl Sandburg wrote more than poetry, as we shall see. He was an expert on the lives of several other poets, as well as being the author of fairy tales and one of the foremost scholars on Abraham Lincoln.

Sandburg was born to Swedish immigrants in Galesburg, Illinois, on January 6, 1878. His father worked on the railroad, and his mother was a hotel maid. They had seven children—many mouths to feed! Although the family valued education, Carl left school after eighth grade to help support the family. He did everything from shining shoes to delivering milk and performing whatever jobs would help him earn money.



Sandburg, who won the Pulitzer Prize for poetry, also published a series of fairy tales for children.

At age 18, Sandburg decided he wanted to travel and joined the ranks of hoboes who hopped on freight trains and rode the rails, seeing the world and looking for work wherever he could find it. He finally returned to his hometown, where he earned money by painting houses until he enlisted in the army and served in Puerto Rico during the Spanish-American War. As a war veteran, he was entitled to free college tuition although he didn't have a high school diploma. He received an appointment to West Point, but he didn't pass the entrance exams in math and grammar, so he attended Lombard College in his hometown.

He never received a formal college degree, but his studies inspired his love for reading and for poetry. A professor named Philip Green Wright mentored him and encouraged his poetry. He even published some of Sandburg's writing as leaflets, using a printing press in his basement.

Sandburg returned to touring and gave lectures on Walt Whitman, George Bernard Shaw, and Abraham Lincoln. He became a fan of socialism and added that to his lecture topics. A prominent politician heard his excellent speaking and hired him to become an organizer for the Wisconsin Social Democratic Party (the proper name for the Socialist Party in America) based in Milwaukee. On this job, he met Lilian Steichen, a school teacher, a fellow socialist, and the younger sister of famous painter and photographer, Edward Steichen. They fell in love, got married, and had three children.

While in Milwaukee, Sandburg spent his spare time writing poetry in a free-verse style—creating images of the working Americans he met daily on his job. This is from his poem, “I am the people—the mob”:

I am the people—the mob—the crowd—the mass.
Do you know that all the great work of the world is done through me?
I am the workingman, the inventor, the maker of the world’s food and
clothes.
I am the audience that witnesses history. The Napoleons come from me
and the Lincolns.

Frustrated with politics in Milwaukee, Sandburg moved his family to Chicago, where he worked on the staff of several publications, all of which published some of his poems. This work was finally noticed by the founder of *Poetry: A Magazine of Verse*. Once this magazine published his poetry, his career was launched. He received letters of encouragement from such well-known people as Ezra Pound, who heard about him all the way in Europe. In 1916, Sandburg’s book *Chicago Poems* was published. He became popular quickly because he wrote about American people and their struggles, and he captured their strong spirit. The public could relate to his writing. He also wrote about everyday subjects that people could understand. This is from his poem “Arithmetic”:

Arithmetic is where numbers fly like pigeons in and out of your head.
Arithmetic tells you how many you lose or win if you know how many you
had before you lost or won.
Arithmetic is seven eleven all good children go to heaven—or five six
bundle of sticks.
Arithmetic is numbers you squeeze from your head to your hand to your
pencil to your paper till you get the answer.

On the lecture circuit, his greatest competitor was Robert Frost. The two developed an odd friendship, with Sandburg putting up with Frost’s jabs at his poetry and person. Sandburg authored several other books of poetry, and finally in 1950, his *Complete Poems* was published and won the Pulitzer Prize for poetry.

Sandburg’s books were not limited to poetry. He had a fanciful imagination and published a series of books of fairy tales written for young people. The first of these was *Rootabaga Stories*, based on bedtime stories he made up for his children. These books were so popular that his publisher wanted him to write a children’s biography about Abraham Lincoln, in whom Sandburg had always been interested. This project sent him into in-depth research, and he ended up writing a two-volume biography entitled *Abraham Lincoln: The Prairie Years*. This was such a great success that he began a four-volume sequel, *Abraham Lincoln: The War Years*, for which he won the Pulitzer Prize in history.

His final works included an autobiography, a novel that was commissioned by MGM studios but never turned into a movie, and a book of photographs called *The Family of Man*, on which he collaborated with his wife’s brother, Edward Steichen.

Sandburg finished his life on a 245-acre farm that he had purchased in North Carolina. He was a brilliant man who gave to the American people in a variety of ways, but most importantly by showing them that he understood them. He died on July 22, 1967, at the age of 89.



Illustration inside the front cover of the 1922 edition of Sandburg's Rootabaga Stories.

Couplet, Triplet, Quatrain, Quintain, Cinquain

Flux

by Carl Sandburg

Sand of the sea runs red
Where the sunset reaches and quivers.
Sand of the sea runs yellow
Where the moon slants and wavers.

Did you enjoy this short poem by Carl Sandburg? As you can see, it has only one stanza. How many lines are in the stanza? Exactly—there are four. Did you know some kinds of stanzas are defined partly by the number of lines they have? This one is called a quatrain because it has four lines, and the prefix “quat-” means “four.”

Let’s take a look at some other kinds of stanzas that require a certain number of lines. We’ll review the couplet, the triplet, the quintain, and the cinquain.

The couplet is a pair of lines that usually rhyme or have the same rhythm and meter. **Rhythm** is the way sounds in a poem fall into particular patterns of length and emphasis. **Meter** is the pattern of rhythm.

A couplet can be a stanza of a poem, or occasionally one couplet can be an entire poem. Let’s look at a section of the poem “Verses on the Death of Dr. Swift, D.S.P.D.” by Jonathan Swift. This poem is made up of couplets. In it, Swift jokingly says that he envies other poets because of the things they do better than he does. In this section, he humorously laments that Alexander Pope can write much better couplets than Swift himself:

In Pope I cannot read a line,
But with a sigh I wish it mine:
When he can in one couplet fix
More sense than I can do in six,

This four-line section is composed of two couplets. Draw a bracket around each couplet. You'll see couplets pretty often in your explorations of poetry. The next stanza form is much less common. It's called the triplet. A triplet is a group of three lines, usually all rhyming with each other so that the rhyme scheme is *aaa*. A triplet can be its own stanza, or it can change the pattern in some other rhyme scheme, such as one based on couplets. Here is an example from a poem by John Dryden. Can you spot the triplet in it? Underline it when you find it. Please note: This is part of a complicated poem titled "To my Dear Friend Mr. Congreve on his Comedy Call'd the Double Dealer," celebrating a play by a friend of Dryden's. You don't need to understand everything in this excerpt. You can just focus on finding the triplet.

Till you, the best Vitruvius, come at length;
Our beauties equal; but excel our strength.
Firm Doric pillars found your solid base:
The fair Corinthian crowns the higher space;
Thus all below is strength, and all above is grace.

You probably won't see the triplet often, but you'll enjoy knowing what it is when you do. And you might want to write a triplet or two as well.

We already learned what a four-line stanza is called at the beginning of the lesson: a quatrain. Unlike the couplet or the triplet, the quatrain can be rhymed or unrhymed. Glance back at the Sandburg poem for a moment. You'll see that it doesn't really rhyme. Many quatrains do, though. Look for both kinds of quatrains as you continue in this book.

A stanza of five lines is called a **quintain**. It doesn't have to rhyme, but it can. Look at this example by George Herbert. In this poem, called "The Windows," Herbert is reflecting on how difficult it is to preach God's Word as a frail human being. How many lines are in the following excerpt?

Lord, how can man preach thy eternal word?
 He is a brittle crazy glass;
Yet in thy temple thou dost him afford
 This glorious and transcendent place,
 To be a window, through thy grace.

Does this quintain have rhyme?

Now let's consider a special kind of quintain. The **cinquain** is a stanza of five lines with a specific syllable pattern. The first line has two syllables, the second four, the third six, the fourth eight, and the last two syllables again. Write the number of syllables in each line of "November Night" by Adelaide Crapsey on the next page.

Listen. . . _____

With faint dry sound, _____

Like steps of passing ghosts, _____

The leaves, frost-crisp'd, break from the trees _____

And fall. _____

As you can see, this poem is a cinquain. You might enjoy writing this form, which is not too difficult and is a lot of fun.

Congratulations! You now know a wide variety of stanza types.

Image Credits

LESSON 2

Portrait of William Wordsworth. PD.

LESSON 3

Photograph of Carl Sandburg. PD.

Frontispiece of Carl Sandburg's *Rootabaga Stories*. New York: Harcourt, Brace, and Company, 1922. Illustration by Maud and Miska Petersham. PD.

LESSON 4

Portrait of John Donne. PD.

Statue of George Herbert at Salisbury Cathedral. PD.

Photograph of George Herbert's "Easter Wings" as it appears in *The Temple*. 1633. PD.

LESSON 5

Portrait of E. E. Cummings for *World-Telegram*. Photograph by Walter Albertin. PD.

Early Soviet poster: "The Smoke of Chimneys is the breath of Soviet Russia." Ca. 1917–1921. PD.

LESSON 6

Statue of Bashō in Hiraizumi, Iwate. PD.

Portrait of Bashō. Brush painting by Morikawa Kyoriku. PD.

LESSON 7

Portrait thought to be of William Shakespeare. PD.

Engraving of Shakespeare performing before Queen Elizabeth and her court. *Burton's Gentleman's Magazine*, 1839. PD.

LESSON 8

Statue of Dylan Thomas, Maritime Quarter, Swansea. Photograph by Tony in Devon. CC by A 2.5.
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Bombs Hit London Stores—Air Raid Damage in London, England, 1940: D1093. Ministry of Information Photo Division, 1940. PD.

The Interior of Dylan Thomas's Writing Shed, Laugharne, Wales. CC by SA 4.0.
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The *Companion Guide* includes:

- Answer keys for the lessons and reviews
- Student reviews
- Reproducibles
- Games
- Coloring pages



Lesson 24B: Rhythm Answer Key

Count the number of syllables in each line of this poem. Write the number in each line on the blank beside the line. Do the numbers of syllables make a regular pattern? Now that we've learned some tricks for hearing the rhythm, let's try marking the whole poem for rhythm. You can use an accent mark (´) to show which syllables are stressed. The pattern isn't completely regular, but it is always made of seven-syllable lines and eight-syllable lines. This gives the poem a rhythmic and organized feeling, even though the pattern isn't completely consistent.

I had a little brother	7
And I brought him to my mother	8
And I said I want another	8
Little brother for a change.	7
But she said don't be a bother	8
So I took him to my father	8
And I said this little bother	8
Of a brother's very strange.	7
But he said one little brother	8
Is exactly like another	8
And every little brother	7
Misbehaves a bit, he said.	7
So I took the little bother	8
From my mother and my father	8
And I put the little bother	8
Of a brother back to bed.	8

Rhyme Scheme

Form

Poem Puzzle Card

Instructions are in the introduction of the book.

Title

Author

Lesson 21: Frost & Repetition, Anaphora, Refrain *Student Review*

- Why did Robert Frost quit attending college at Dartmouth?

- Which famous poet gave a good review to Frost and helped launch his career?

- Name some of Frost's poems.

- How many times did Frost win the Pulitzer Prize? _____
- What farm chore did Frost work into his schedule between writing poems?

- Frost recited a poem at the inauguration of which president? _____
- Underline the anaphora in this stanza by Christina Rossetti:
My heart is like a singing bird
Whose nest is in a watered shoot;
My heart is like an apple tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.
- Does Maltbie D. Babcock's "This Is My Father's World" use anaphora or refrain?

- What is the usual difference between anaphora and refrain?

- Think of a hymn, other song, or poem with a refrain. _____

Poet Info Card

Poet's Name _____

Lived from _____ to _____

The poet's country of birth: _____

Two historic events that happened in the poet's lifetime:

Three facts I learned about the poet:

Two of the poet's poems:

Type of poetry or poetic device with which the poet is associated:

(Paste Map Here)

Poetry Peril Game Forms

For a premade game board, print this page and cut out the board. If you'd prefer to use different categories, cut off the words from the top row and replace them with your own. Game directions are in the introduction of the book.

American Poets	British Poets	Structure	Genre	Language
\$100	\$100	\$100	\$100	\$100
\$200	\$200	\$200	\$200	\$200
\$300	\$300	\$300	\$300	\$300
\$400	\$400	\$400	\$400	\$400
\$500	\$500	\$500	\$500	\$500

Lesson 29: Coleridge & Simile *Review Answer Key*

- Where did Coleridge and his friend Robert Southey plan to found an ideal society? In Pennsylvania. This plan was later abandoned.
- What kind of bird is very important in Coleridge's poem "The Rime of the Ancient Mariner"? An albatross.
- Name one of Coleridge's most famous poems, other than "The Rime of the Ancient Mariner." Answers may vary but could include "Kubla Khan."
- With which other poet did Coleridge travel to Germany? William Wordsworth. Wordsworth's sister, Dorothy, also came on the trip.
- In 1811, Coleridge gave a series of lectures on which famous British author? Shakespeare.
- What honor did Coleridge receive in 1824? He was elected to the Royal Society of Literature.
- How can you tell the difference between a simile and a metaphor? A simile uses the words "like" or "as" or a verb like "seems" or "appears" to compare two unlike things that have something important in common. A metaphor implies a comparison without using these words.
- Circle the simile in the poem below:

The Eagle
By Alfred, Lord Tennyson

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

A Young Scholar's Guide to

Poetry

Companion Guide

A full year's curriculum in 32 weekly lessons

Melissa E. Craig and Maggie S. Hogan
With Dr. Hannah Eagleson



Contents

Lesson Text Work Space.....	1
Lesson Text Answer Key.....	30
Student Reviews.....	64
Student Review Answer Key.....	93
Suggested Resources for Teachers and Students	120
Reproducibles	126
Spinners for Poet Craft Lessons	127
Poem Puzzle Card.....	130
Poet Info Card.....	131
Poem Illustration Thumbnails	133
Maps	138
Poetic Device Cards.....	143
Poetic Device Symbols	145
Poetry Bingo Game Form.....	147
Poetry Peril Game Forms	148
Timeline	153
Coloring Pages	171

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Lesson Text Work Space



Lesson 3B: Couplet, Triplet, Quatrain, Quintain, Cinquain

In Pope I cannot read a line,
But with a sigh I wish it mine:
When he can in one couplet fix
More sense than I can do in six,



Till you, the best Vitruvius, come at length;
Our beauties equal; but excel our strength.
Firm Doric pillars found your solid base:
The fair Corinthian crowns the higher space;
Thus all below is strength, and all above is grace.



Lord, how can man preach thy eternal word?
 He is a brittle crazy glass;
Yet in thy temple thou dost him afford
 This glorious and transcendent place,
 To be a window, through thy grace.



November Night

by Adelaide Crapsey

Listen. . . _____
With faint dry sound, _____
Like steps of passing ghosts, _____
The leaves, frost-crisp'd, break from the trees _____
And fall. _____

Lesson Text Answer Key



Lesson 3B: Couplet, Triplet, Quatrain, Quintain, Cinquain

Answer Key

This four-line section is composed of two couplets. Draw a bracket around each couplet.

[In Pope I cannot read a line,
But with a sigh I wish it mine:]

[When he can in one couplet fix
More sense than I can do in six,]



Here is an example from a poem by John Dryden. Can you spot the triplet in it? Underline it when you find it.

Till you, the best Vitruvius, come at length;
Our beauties equal; but excel our strength.
Firm Doric pillars found your solid base:
The fair Corinthian crowns the higher space;
Thus all below is strength, and all above is grace.



Lord, how can man preach thy eternal word?
He is a brittle crazy glass;
Yet in thy temple thou dost him afford
This glorious and transcendent place,
To be a window, through thy grace.

Does this quintain have rhyme? **Yes, this quintain has rhyme.**



November Night

by Adelaide Crapsey

Listen. . .	2
With faint dry sound,	4
Like steps of passing ghosts,	6
The leaves, frost-crisp'd, break from the trees	8
And fall.	2

Student Reviews



Lesson 3: Sandburg & Couplet, Triplet, Quatrain, Quintain, Cinquain

Student Review

1. Why did Sandburg win the Pulitzer Prize in history as well as poetry?

2. Carl Sandburg served in the army during a war. Which one? _____

3. What was the name of Sandburg's wife? _____

4. Which magazine was especially helpful in launching Sandburg's poetic career?

5. Why was Sandburg so popular as a poet? _____

6. In what year was Sandburg's book *Complete Poems* published? _____

7. What is the difference between a cinquain and a quintain?

8. Which of these is a couplet?

a. True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.

b. Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while;

9. Does a triplet usually rhyme? _____

10. How many lines are in a quatrain? _____

Student Review Answer Key



Lesson 3: Sandburg & Couplet, Triplet, Quatrain, Quintain, Cinquain *Review Answer Key*

1. Why did Sandburg win the Pulitzer Prize in history as well as poetry? In addition to writing poetry, he also produced biographies of Abraham Lincoln. One of them, *Abraham Lincoln: The War Years*, won the Pulitzer Prize in history.
2. Carl Sandburg served in the army during a war. Which one? *The Spanish-American War*.
3. What was the name of Sandburg's wife? *Lilian Steichen*.
4. Which magazine was especially helpful in launching Sandburg's poetic career? *Poetry: A Magazine of Verse*.
5. Why was Sandburg so popular as a poet? He wrote about the American people and their struggles, and he captured their strong spirit, so the public could relate to his writing. He also wrote about everyday subjects that people could easily understand.
6. In what year was Sandburg's book *Complete Poems* published? *1950*.
7. What is the difference between a cinquain and a quintain? A quintain is a stanza of five lines. A cinquain is a special kind of quintain with a specific syllable pattern. The first stanza has two syllables, the second four, the third six, the fourth eight, and the last two syllables again.
8. Which of these is a couplet?
 - a. True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
 - b. Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while;
9. Does a triplet usually rhyme? Yes. It usually has the rhyme scheme *aaa*.
10. How many lines are in a quatrain? *4*.

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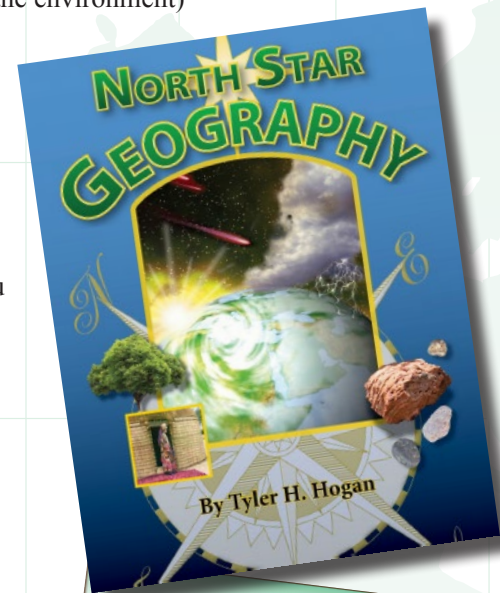
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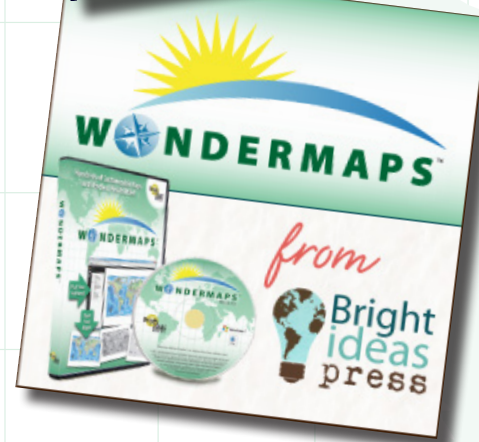
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